

LA CRESCENTA DESIGN GUIDELINES

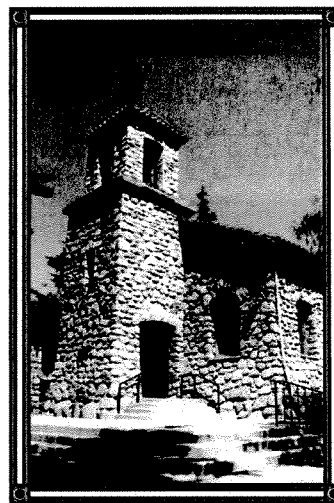
Commercial

Mixed use

La Crescenta
Community Standards
District

Foothill Boulevard

Pickens Canyon
to
Pennsylvania
Avenue



Prepared by :
Crescenta Valley Town Council
Foothill Design Committee



History

La Crescenta is blessed with spectacular views. The great scarp of the remarkably fractured San Gabriel Mountains to the north rise abruptly thousands of feet above the valley floor presenting a magnificent sight as viewed from almost any place in the valley. To the south, the historic and beautiful Verdugo Mountains, along with the San Rafael Hills to the east, complete the vista that collectively is known as the Crescenta Valley. The majority of the Crescenta Valley is composed of the alluvial fans as deposited mostly from the San Gabriels which brought the native building material of La Crescenta that formed the basis of most or all of the early architecture, native river rock.



Commercial re-use of existing residences



The Crescenta Valley has been inhabited for thousands of years by the Tongva Indians and their descendants, and eventually by the Spanish missionary padres. It was the subsequent parceling of land that gave us the legacy of the Rancho San Rafael Land Grant to Jose Maria Verdugo and a heritage of Mission style architecture. As European and American settlers moved into the Valley, the clean and dry air found La Crescenta the capital of health sanitariums in the western U.S. as well as southern California as well as the home to two world class hotels along Foothill Blvd. to cater to the visiting patient families, dignitaries and notables who visited La Crescenta for their health and for the beauty of the vineyards and farmlands of the Crescenta Valley. With the European and American settlers came Ranch, Craftsman, Victorian, Spanish, Mediterranean and even Tudor styles of architecture, incorporating native river rock as an architectural basis.

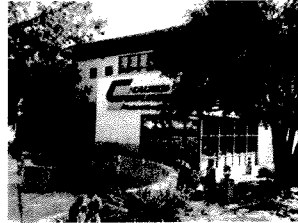
As the Valley developed, so did the neighborhoods and business district, most of which was centered around Foothill Blvd. (Highway 118), or Michigan Ave. as it was known then. Through fire, floods and the booming growth after WWII, La Crescenta's business district remained along Foothill Blvd with stable family neighborhoods surrounding it amongst the dramatic geography of the Crescenta Valley.

Stone commercial building



Today, Foothill has three districts that were determined by time and zoning. They are East-Town, which contains the historic St. Luke's of the Mountains Church and most of the professional office space along the boulevard and some large retail; Mid-Town, which is characterized mostly by smaller "mom and pop" type stores and establishments; and West-Town, which boasts our larger destination shopping areas.

La Crescenta is a town of varied shopping areas but unified within one walkable commercial district with its historic and diverse character.



Purpose

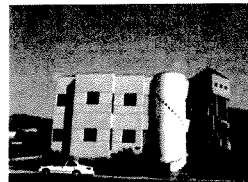
Good design is good business. These Design Guidelines and associated CSD standards are intended to encourage development to accommodate its users while contributing to an attractive shopping environment. Through shopping districts that are vibrant and inviting business is invigorated. The contrary is also true where substandard developments detract from the success of all. Even small improvements of an existing property is welcome and it is not the town's intent to increase a project's scope through the use of these Design Guidelines.

Street Orientation

Building facades, including storefronts, should be designed to orient to the major street frontage (Foothill Blvd.). The prominent major building entry should also be oriented to Foothill Blvd. Buildings on corners should include storefront design features for at least fifty percent of the wall area on the side street elevation. Most of the north to south cross streets in La Crescenta are oriented thirty degrees to Foothill Blvd. and thus offer a pleasantly staggered design possibility while still maintaining the major orientation to Foothill Blvd. The organization and orientation of commercial buildings and spaces is crucial to ensure that streets are welcoming and friendly to pedestrians. Active public spaces and city streets that are heavily used by pedestrians contribute to the character and economic vitality of La Crescenta. These pedestrian activities provide a sense of safety on the street, and add to the community image and identity.



An example of no architectural integrity, balance, detail, etc.



Flat, characterless building with unbalanced placement of round and square tower elements



Mass and Scale:

Building scale and massing contributes to the unique character and pedestrian orientation of the commercial district within La Crescenta. Smaller scale buildings, or buildings perceived to be (that function as) small scale, are most suitable to the atmosphere we would like to promote. Human scale buildings are comfortable and create a friendly atmosphere that enhances the marketability of commercial areas. Buildings and their components should impart a sense of human scale and assume a reinforcing relationship with the sidewalk, street and pedestrian activity to “energize” the boulevard.

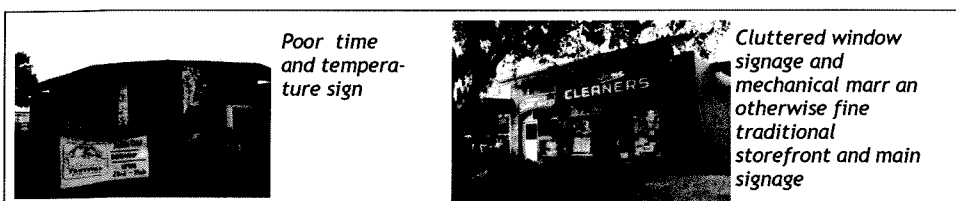
The elements of a building should not appear to be as random or unrelated but should be well proportioned to each other and proportional to the project site and to neighborhood. Structures should be designed to provide storefront windows, doors, entries, transoms, awnings, and/or cornice treatments with a human scale and context.



Balance:

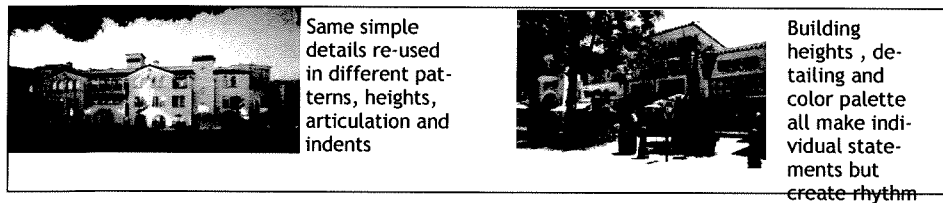
Balance can be found in buildings in a literal sense by having like features or masses. Balance can also be more subtle by creating a harmony in well proportioned details and/or features complemented by a long rhythmic building mass, or by offsetting a horizontal mass with a vertical accent. A higher ceiling/roof line on the first floor balances a sometimes overpowering second floor. Subtle balance can also be achieved by a well planned landscape, asymmetrical features and by open space planned into the setbacks of a building with public plazas or courtyards with pedestrian and visual elements (fountain, planting, artwork, etc.).

Complete symmetry should generally be avoided for a building with a front elevation wider than 30 feet.



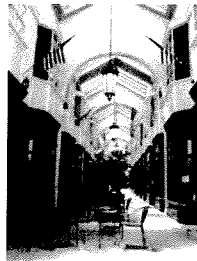
Poor time and temperature sign

Cluttered window signage and mechanical mar on otherwise fine traditional storefront and main signage



Rhythm:

The repetition of building bays, row trees, or other major building and landscape elements is valuable for the achievement of rhythm and sense of place. However, the perception of repeated elements changes from pleasing to monotonous if the sequence is too long. Long street facades should be broken by vertical and horizontal articulation such as recesses and breaks of the façade, window and door openings,



Integrity:

Architectural integrity is the devotion of the design throughout and is tied together by appropriate completeness of detail on all elevations. Maintaining the project's integrity also relies on using materials and finishes that will not require a high level of maintenance. The types of materials and architectural elements incorporated into commercial buildings contribute to visual interest, community image, business identity and architectural quality.

Detail:

The finer expressions of architectural style or details, are essential to relating the building to human scale. "Theme park" like details or generic applied details that do not speak to the declared style of building are generally discouraged in La Crescenta. Details and vertical graduation shall be used as appropriate to the scale and character of the project and neighborhood and designed to express the depth of design integrity. Well designed detail can be found in recessed window expressions, door entries, awnings and canopies,



Poor entry, detailing, awning, transition, temporary sign, etc.

Substance:

Modern construction methods can sometimes defy the perceptual need for structure to appear substantial. This can be an issue where traditional design choices employ modern structural techniques. Dimensions shall be given to design elements to give a building the appearance of structural substance without being overpowering.



Transition:

Building, pedestrian and landscape elements create strong and inviting transitions between the sidewalks and main entrances, between buildings and parking areas and between buildings themselves. Transitional elements can be pergolas, trellises and other garden structures, building alcoves, an interesting and graduating paving paths, courtyards, overhangs, layered facades, seating areas, and graduated plantings. Transitional elements are superior opportunities for signature expressions, human scale signage, layering and unique other business identity.

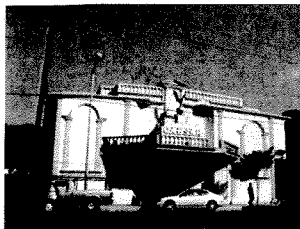
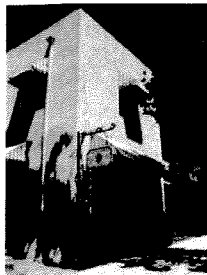
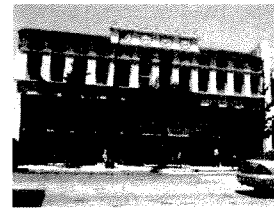
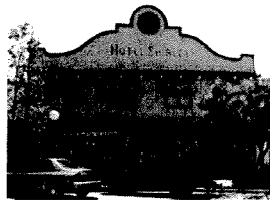
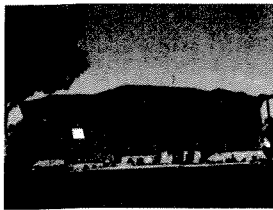


Long, relentless ,cluttered, with no recognizable architectural style. Signage out of control and non-systematic



Character:

The cumulative character of a project is truly the sum of its parts. La Crescenta boasts an unparalleled geographic setting and it's history has given rise to several architectural styles. Respect for the project's setting is the most fundamental aspect of sensitive building and landscape expression. Given history and extant architecture, consideration of the past is a most important factor though not necessarily the only component in design. Thus, contrast can be as valid of an approach if compatibility can be achieved.



Summary of Design Principles

Street Orientation

Energizing Foothill Blvd. is a primary goal through the use of pedestrian design and the orientation of it's buildings and open spaces to this major boulevard. These will create and promote a shopping and commercial district that will reinforce Foothill as our town center and main commercial zone with a village atmosphere that is pedestrian friendly.

Mass and Scale

Major building components can work together in delineating the building 's spatial needs while remaining proportionate to each other, to the project site, and to the context in which it is situated. The organization and scaling of building mass also directly lends itself to human scale elements and viability and interest of the project.

Balance

The arrangement of the building on it's site (site design) and the arrangement of it's major components with each other can create a strong sense of harmony in the project and lends directly to scale and proportion.

Rhythm

The repetition of major elements (building and landscape) should establish a cadence and order that is pleasing to view and not monotonous.

Integrity

Architectural integrity is the devotion of the declared design style throughout and is tied together by appropriate completeness of detail on all elevations.

Detail

Detail and vertical graduations shall be used as appropriate to the scale and character of the project and surroundings, and integrally designed to avoid a generic, applied appearance.

Substance

Dimension shall be given to design elements to give a building the appearance of structural substance without being overpowering.

Transition

Building and transitory elements can create focus, interest and detail and is an excellent opportunity to create signature expressions, layering, human scale and other business identity.

Character

Through composition using the other principles as appropriate, and observing the best aspects of the heritage of La Crescenta, the context of the project is improved.



Awnings:

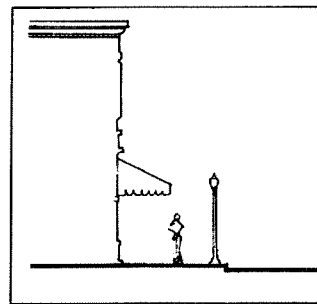
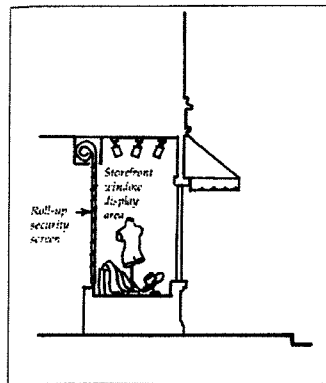


Figure CD-27

AWNINGS ADD PEDESTRIAN SCALE AND COMFORT

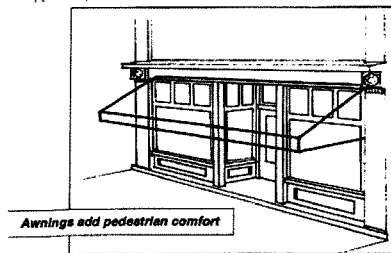


Figure CD-3

APPROPRIATE USE OF AWNINGS

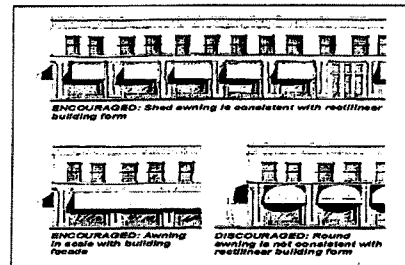


Figure CD-21

APPROPRIATE AWNING FORMS

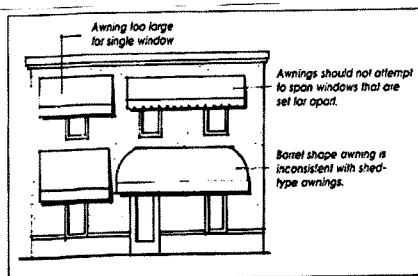


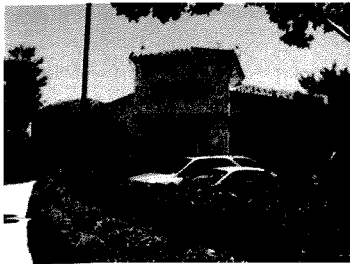
Figure CD-18

INAPPROPRIATE AWNING DESIGNS

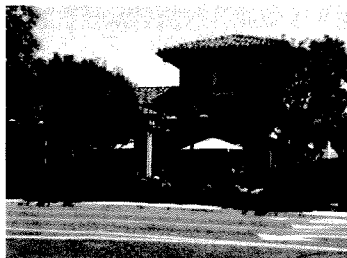
Where transom windows exist, every effort should be made to retain this traditional storefront feature. If the ceiling inside the structure has been lowered, the ceiling should be stepped up to meet the transom so that light will penetrate the interior of the building.

Transition:

Building details, height and similar patterns segue from one to the next



Parking lot landscaping and amenities make for a transitional trail



Landscape provides transition from street to structures

Design Elements



Pedestrian oriented signage and sidewalk planters make for a pleasing shopping environment

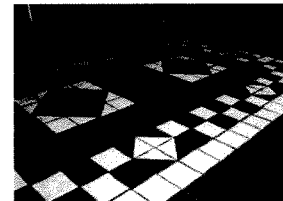


Even corporate stores are happy to comply. This is a McDonalds!

Fountains in setbacks attract shoppers.



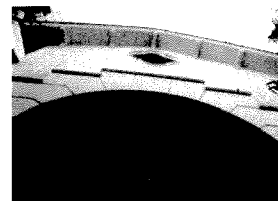
Simple attention to paving creates entry identity.



Blade signage and human scale offer much to the pedestrian.



Human scale and interesting windows attract business.



Details help to make a building unique



Corporate signage as blade signage



Simple window details offer much to the building, the shopper and the street.

Design Elements



Balance between architectural features.



Transition spaces can offer so much to the character of the business and the street.

A pleasant streetscape attracts shoppers.



Buildings can be shaped in any manner. This is a Staples!



Eateries are most successful on an attractive street.



Buildings do not have to be symmetrical to be interesting.

Benches and fountains as anchors to buildings



A pleasant streetscape for La Crescenta.



Creative signage and detail are encouraged.

Details (cont.):



Even small shops are viable along Foothill Blvd.



Balconies, wrought iron and roof details are highly encouraged.

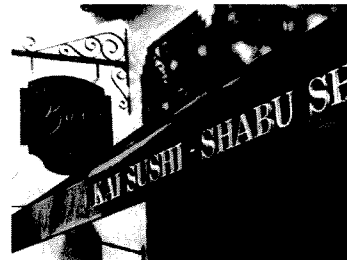
Set back windows and doors, balcony, wall and even downspout details spell out the declared architectural style.



Landscape and paving offer so much to the overall boulevard and identity of La Crescenta



Creative signage at pedestrian scale.



Signage that is distinctly reminiscent of the declared architectural style



Detailed corner entrances.



People gathering spaces attract other people.

Colonnades, setbacks and attractive windows.



Signage:

Signs are an essential element of the built environment but can readily detract from and reduce the attractiveness of a building when they "overtake". Well designed and well placed signs can be a major asset to a building and often these well designed signs are far more effective and ultimately more economical than multiple, disjointed signs. Tasteful and imaginative signs are encouraged.



Set back entries, architectural canopies and creative signage help to make a busi-

Creative neon signage



The CSD encourages pedestrian oriented signage that is visually accessible to pedestrians and motorists alike. Monument signs will replace pole signage and well situated signage will attract shoppers to the windows of businesses. All signage should be systematic to the declared architectural style of building and work for single tenancy or multiple tenancy. A well designed building façade or storefront is created by the careful coordination of sign and architectural design and overall color scheme. Again, creative signage is encouraged.



Architectural signage and an interesting space calls

Signage does not have to be expensive.

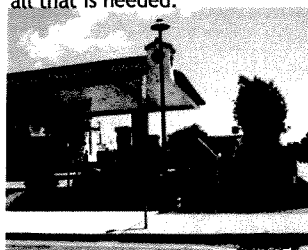


Well placed and well designed window signage .



Trees offer shade to the shopper.

Monument signage and corporate ID signage is all that is needed.



This too is a strip mall.



Awning and tasteful banner signage.



Unattractive signage in La Crescenta!



Signage can compete with itself!



Pole signage with billboards!

Pedestrian Amenities:



Interesting transition spaces between buildings.



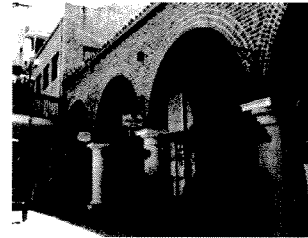
Gathering spaces for people and regional architecture and materials.



Trees and landscape soften buildings and create interesting entrances.



Spaces between buildings and parking areas can be beautiful too.



Different building materials in regional styles add inter-



Architectural walls help with topography and can create dining areas.

Street Trees:



Proper street trees don't compete with business signage.



Street trees should not compete with signage, offer shade and soften buildings.

Parking Lot



Parking lots can be both beautiful and shady!



Landscaping:

Good design does not stop with landscape. In the past landscape was relegated to leftover spaces but with proper planning and design, landscape can become an integral part of the final design expression. Through the CSD, landscape will become a planned design element to transition from site to building to soften, mask, buffer, enhance and create viable and pleasing spaces. Even minor plantings can offer much to the design of the building as well as offer a positive visual experience to the built environment and to Foothill Boulevard in general.

Transitional landscaped spaces in setbacks can boast paved surfaces for gathering, fountains, planters, trellises, benches and plantings for a pleasing appearance and positive contribution to the streetscape. It is the intention of the CSD that these spaces are planned for and designed as an integral part of each project.

Planting Palette:

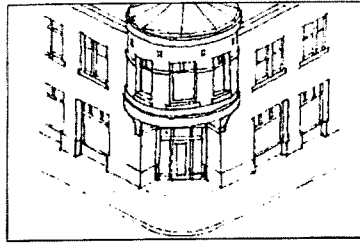
The Community Standards District requires the preservation of any mature tree species on site within reason and calls for the preservation of oak, sycamore and bay laurel species as much as possible and integrated into the site and landscape design. All future species of plants shall be at least 50% California native plants and/or like climate adaptable species that are drought tolerant in nature. Water supply is always an issue in our semi-arid environment thus our landscapes can respond in kind and be beautiful too.

Parking areas:

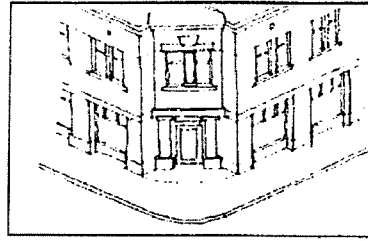
Parking areas can also be desirable places. In sunny southern California, what does a driver look for besides a parking space? Shade! The CSD calls for trees in parking lots to provide relief from the sun as well as to provide beauty to these often neglected areas of design. Trees can also ease the transition from residential to commercial and are called for at the rear property lines. Each parking area that abuts the sidewalk or front property setback have a minimum distance depending on which part of town the project falls in. These areas di-



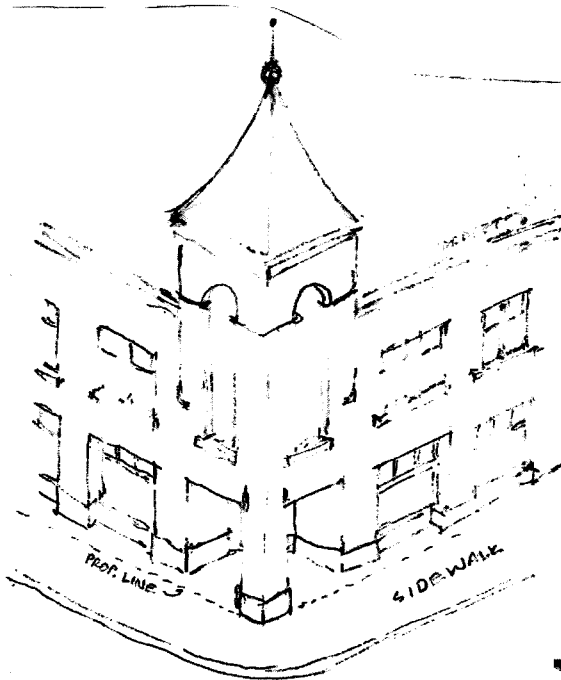
"Clipped" Corner Condition:



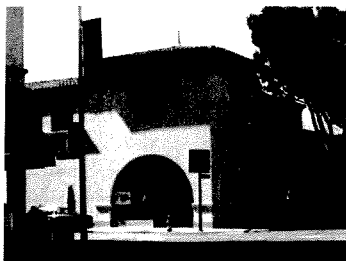
Prominent Corner Entrance



Clipped Corner
And Entrance



Prominent corner entry is on 45 degree face. If "foot" of tower element is used, building is pushed back from property line to enable clear-thru sight line.



Architectural Design Definitions:

* For further historical design examples and inspiration, refer to "A Field Guide to American Homes" by McAlester, Virginia and Lee.

VICTORIAN 1860-1900

Most Victorian styles (Italianate, Gothic, Second Empire, Stick, Queen Anne, Shingle, Folk, etc.) are loosely based on medieval prototypes using multi-textured or multi-colored walls, strongly asymmetrical facades, steeply pitched (or mansard) roofs, with towers and turrets; extravagant use of complex shapes and elaborate detailing, freely adapted from medieval, classical or native precedents. Wall covering is primarily clapboard or shingle with stucco often used.



Modern interpretation with corporate image adapted to local situation

ARTS & CRAFTS (CRAFTSMAN) 1900-1930

Low-pitched gabled roofs with wide, unenclosed eave overhangs; roof rafters usually exposed and often extend past roofing; decorative beams or bracing commonly added under gables; porches either full or partial width, with roof supported by tapered square columns or groups of beam columns; pedestals (generally massive in proportion) mainly extend to ground level and are usually natural stone, brick or stucco. Wall claddings are commonly clapboard or shingles (frequently with a stone wainscoting); brick and stucco often used.



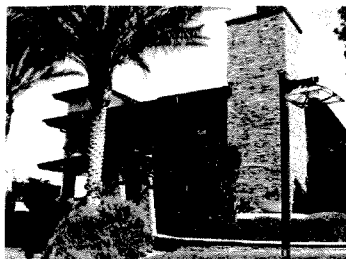
MISSION 1890-1920

Mission shaped dormer or roof parapet (on main or porch roof); commonly with red-tile roof covering; wide overhanging (usually open) eaves; porch roofs supported by large square piers, commonly arched above; wall surface usually smooth stucco, but sometimes heavily roughed. Facade is either symmetrical or asymmetrical. Mission-like bell towers occur on some examples; quatrefoil windows are common; decorative detailing is generally absent, though patterned tiles, carved stonework are used on occasion.



PRAIRIE 1900-1920

Low-pitched roof, primarily hipped, with widely overhanging eaves; two stories, with one story wings or porches; eaves, cornices and facade detailing emphasizing the horizontal line; often with massive, square porch supports; contrasting wall materials (brick or stucco, sometimes horizontal board and batten) or trim emphasizing the upper part of the upper story.



SPANISH, SPANISH COLONIAL & ECLECTIC 1915-1940

Derived from the long history of Spanish architecture in Europe and the New world, and the California mission and rancho influences. Characterized by the low-pitched roof with little or no eave overhang (except in the rancho/ Monterey variant using wide, encircling verandas); typically with one or more arches placed above door or principal window, or beneath roof porch. Wall surface usually smooth stucco or sometimes seemingly hand applied; facade normally asymmetrical. Details are usually rich and varied series of Moorish, Byzantine, Gothic or Renaissance inspiration; large, exposed timber accents, mission-tile roof covering, decorative columns, pilasters, stonework, patterned tiles, wrought iron grilles, balconies and details; courtyards, fountains, arcaded walkways, round or square towers.



FOOTHILL ECLECTIC ca. 1880-1940

Indigenous architecture found along the foothill escarpment of the San Gabriel Mountains, from Sunland-Tujunga east to Claremont and Upland, using found and local materials, built in the above mentioned architectural styles, with a strong and predominant use of the naturally occurring "river-rock" (eroded granite stones) of the alluvial fans that these communities sit upon. Examples are: St. Luke's of the Mountains church in La Crescenta ; Bolton Hall and McGroarty Art Center in Tujunga.



Design Guidelines Matrix: Buildings

	Encouraged	Possibly Acceptable	Discouraged
Massing:	<ul style="list-style-type: none"> Balanced asymmetry, open to neighbors Layering / detail / depth Vertical / horizontal balance Vertical accent at entries / street corners 	<ul style="list-style-type: none"> Symmetry (small frontages) Plain massing where offset by other nearby buildings 	<ul style="list-style-type: none"> Large self-contained buildings Applied ornament as substitute for integrity and interest of massing "Big Box" style
Roof & Parapets:	<ul style="list-style-type: none"> Large eave overhangs Detailed parapets obscure flat roofs behind Rails expressing roof deck use Roofs and roof forms 	<ul style="list-style-type: none"> Mansard roofs Clipped eaves 	<ul style="list-style-type: none"> Varying roof pitches Visibly thin parapets Prominent generic arch or gable parapets
Facades:	<ul style="list-style-type: none"> 20' - 30' bay rhythm Base and cornice expression Detailed balconies Simple awning / canopy shapes Recessed windows with dimensional muntins Custom ornamentation 	<ul style="list-style-type: none"> Minimal exterior awning illumination Irregular awning shape Tinted glass Interior folding security grate 	<ul style="list-style-type: none"> Flush windows / false muntins Band windows Oversized, novelty, or generic ornamentation Permanent or exterior security grate / bars Neon window perimeter strips
Materials & Colors:	<ul style="list-style-type: none"> Wood, stone, etc. if fitting context / style Brick Smooth stucco Mission or barrel tile 	<ul style="list-style-type: none"> Medium to heavy dash stucco (no "Spanish Lace") Metal S-tile 	<ul style="list-style-type: none"> Color saturation + brightness > 110 units Modular units (tiles, blocks, etc.) too large for building scale
Signs & Lighting:	<ul style="list-style-type: none"> Halo letters (reverse channel) Metal or metal-faced letters Blade signs Creative and dimensional signs Creative use of neon 	<ul style="list-style-type: none"> Channel Letters Dimly illuminated awnings External lighting Painted signs 	<ul style="list-style-type: none"> Can signs (box, internally lighted) Neon window strips
Style:	<ul style="list-style-type: none"> Authentic period styles as compatible with context Moderns variants of approved architectural styles 	<ul style="list-style-type: none"> Eclectic Generic classicism 	<ul style="list-style-type: none"> Mimicry of mission bells, etc. Novelty / deconstructivist / "Theme Park"

Design Guidelines Matrix: Site

	Encouraged	Possibly Acceptable	Discouraged
Access / Parking:	From cross-street Reciprocal access Parking in rear if secure; to side as alternate	Side parking Shallow front parking lot if no alternative	Curb cuts in arterial streets Front parking more than 60 feet deep
Building Siting (assuming no front parking):	Majority of frontage at public sidewalk	Landscaped / court setback with minor building frontage at public sidewalk Pergola or trellis to substitute for building mass at sidewalk	Building set back entirely from sidewalk with no mitigating landscaping or garden structure
Primary Entry:	Direct to street Open storefronts Arcades, colonnades	Side entry visible from street, with arcade Entry to court or plaza Grade change from street	Entry to side of rear parking lot Flat entry treatment
Open Space:	Courtyards, especially visible from street Linkage to adjacent sites Outdoor dining with permit Shading of yard and parking lot	Clustering of parking lot shading Tent / canopy enclosure of outdoor dining	Termination of existing linkage Unshaded parking lot
Landscape:	Native plants Drought tolerant / low water usage plants Appropriate groupings of plant materials Vine pockets on buildings Consistency in style / design of paving and site amenities	Water features, depending on maintenance Plants with moderate water use	Overused, generic plants High water-use plants Inconsistent design style of paving and site amenities Inconsistent style / compatibility of plants
Site Signs & Sign Lighting	Monument signs uplit from planter Up lighting of trees Vertical pole-mounted banners	Monument signs (internally illuminated)	Pole signs

Glossary:

The following definitions are not meant to be universal, but to convey the message of these guidelines:

Activating Pedestrian Use: Attractive, welcoming and human scaled architecture that invites pedestrians into the businesses. (with its use of details, open spaces, signage and landscaping)

Arcade: A linear passageway, usually with a high ceiling and open-air character

Band Windows: A row of windows forming a continuous band without visible structure

Building Refinement: Details in the style of the chosen architecture that emphasize integrity, balance, proportion, etc.

Building Transitions: Architectural details or volumes that serve to interconnect adjacent building, spaces and elements

Bulkhead: A building wall element (not usually more than three feet height), under street level windows, usually decorated to reinforce visual attention or the buildings architectural style

Business Access: Building entries or parking, parking to entries

Can Light: A sign consisting of a plastic face within a cabinet (“can”) structure

Channel letters: A sign consisting of individual letters with neon exposed. See also “halo” sign.

Clipped Corners: The corners of buildings at street intersections that have been deliberately flattened or deeply recessed to allow a visual site line across that face of the building

Clipped Eaves: Eaves that have a minimal projection over the wall below

Colonnade: A linear passageway with a strong rhythm of columns

Context: The character-defining surroundings of a site

Cupola: A small roof extending above the surrounding roof

Dimensional: Having enough depth and width to appear substantial

Elevation: A two-dimensional view of the front, side or rear of a building or wall

Envelope (Height, Adjacency, Orientation): The outward perimeter of the building shell as it relates to the setbacks, zoning structures and design

Guidelines: Regulations that can be required flexibly as appropriate to each project or situation

Halo Letters: (Reverse channel): Channel letters, which mounted with a space between the back of the letter and the wall, so that light washes onto the wall. They often used with opaque faces, so that the only light is the “halo” on the wall.

Hardscape: pavement and other ground treatments other than plant materials

Glossary cont.:

Heritage Trees: Trees or groups there-of, that by their size, age, connotation or association is significant and meaningful to the community

Indigenous Architecture: Local architecture (or variants of other styles) that has developed a distinct style by its use of natively occurring building materials (i.e. natural stone) or by its distinct response to the local climate and geography

Integrity: Having enough consistency to be perceived as an “integral” unit

Layering: Having different elements in different planes, so as to form layers, as opposed to a simple building wall

Linkage: A path of travel or visual path that links two or more different areas

Loggia: An arcaded or roofed gallery built into or projecting from the side of a building, particularly overlooking an open court. One or multiple stories

Mission or Barrel Tile: A half-circular roof tile that is often used alternately face-up and facedown

Monument Sign: A low, freestanding permanent sign

Monumentality: The appearance of trying to appear too important or imposing for its context

Muntins: Narrow strips that form a division between windowpanes

Pedestrian Scale: Sized to be seen by people walking as opposed to being seen from a vehicle moving at a rapid speed

Pole Sign: A tall, freestanding permanent sign, with little visual attachment to the ground

Project: Any physical work upon a property requiring City approval

Reciprocal Access: Access over another property in return for its access over the subject property

Rhythm: Beat or cadence of several buildings or architectural elements together seen as a unit

Scale: Size relative to other portions of a building, landscape, or surroundings, or to viewers

Sense of Place: Something that reinforces ideas of what the local community is or has been

Site Amenities: Benches, fountains, garden structures. And other items added to an open space to enhance its use and enjoyment

S-Tile: A roof tile attempting to simulate the effect of mission or barrel tile with multiple curves

Substantial: Having enough visual depth to appear visually and structurally sound

View Corridors: Where buildings are recessed away from or by their style - reinforces the natural view sights within a particular geography

Glossary cont.:

Vine Pocket: A small area allowing the planting of a vine; often attached to a wall

Visual Compatibility: Buildings by their style, detailing, massing, etc. that respond to other existing building or natural or cultural landmarks in a respectful, non-overwhelming, synergy of architecture

Trees:

Acacia (many)	Ginkgo biloba Ginkgo
Acer macrophyllum CA big leaf maple	Hakea laurina Pincushion tree
Cassia leptophylla Gold medallion tree	Heteromeles arbutifolia Toyon
Callistamen citrinus Lemon bottlebrush	Hymenosporum flavum Sweetshade
Calocedrus decurrens Incense cedar	Jacaranda mimisifolia Jacaranda
Celtis Occidentalis Hackberry	Koelreuteria paniculata Golden raintree
Cercidium Palo verde tree	Lagerstroemia indica Crape myrtle
Cercis Redbud	Laurus nobilis Sweet bay
Cinnamomum camphora Camphor tree	Leptospermum laevigatum Australian tea tree
Cupressus (many) Cypress	Liquidambar Liquidambar
Dodonea viscosa Hop bush	Lithocarpus densiflora Tanbark oak
Eriobotrya deflexa Bronze loquat	Magnolia Magnolia
Eucalyptus citriodora Lemon scented gum	Melaleuca quinquenervia Cajeput tree
Eucalyptus cornuta Yate	Melaleuca linarifolia Flaxleaf paperbark
Eucalyptus ficifolia Red flowering gum	Metrosideros excelsus New Zealand Christmas tree
Eucalyptus nicholii Nichols willow gum	Olea Europea Olive
Eucalyptus polyanthemos Silver dollar gum	Osmanthus fragrans Sweet olive
Eucalyptus sideroxylon Red ironbark	Parkinsonia aculeate Mexican palo verde
Eucalyptus torquata Coral gum	Pinus canariensis Canary Island pine
Geijera parviflora Australian willow	Pinus jeffreyi Jeffrey pine

Trees cont.:

Pinus palustris
Longleaf pine

Pinus patula
Jellicote pine

Pinus pinea
Italian stone pine

Pinus radiata
Monterey pine

Pistachia chinensis
Pistache

Pittosporum (many)
Pittosporum

Platanus Racemosa
California sycamore

Platanus Acerifolia
London plane tree

Pittosporum (many)
Pittosporum

Platanus Racemosa
California sycamore

Platanus Acerifolia
London plane tree

Prosopis
Mesquite

Prunus caroliniana
Carolina cherry

Punica granatum
Pomegranate

Pyrus
Ornamental pear

Quercus Agrifolia
CA live oak

Quercus coccinea
Scarlet oak

Quercus douglasii
Blue oak

Quercus engelmannii
Engelman oak

Quercus chrysolpeis
Canyon live oak

Quercus ilex
Holly oak

Quercus kelloggii
CA black oak

Quercus lobata
Valley oak

Quercus palustris
Pin oak

Quercus suber
Cork oak

Quercus wislizenii
Interior live oak

Robinia
Locust

Schinus molle
Pepper

Sequoiadendron giganteum
Giant sequoia

Sophora japonica
Japanese pagoda tree

Thuja plicata

Tilia tomentosa
Silver linden

Tristania conferta
Brisbane box

Umbellularia californica
CA bay laurel

Xylosma congestum
Xylosma

Street Trees:

Koelreuteria bipinnata
Chinese flame tree

Pinus canariensis
Canary island pine

Platanus acerifolia
London plane tree

Platanus racemosa
CA sycamore

Quercus agrifolia
CA live oak

Zelkova serrata
Sawleaf zelkova

Caesalpinia
Bird of paradise bush

Calliandra californica
Baja fairy duster

Callistemon (most)
Bottlebrush

Calycanthus occidentalis
Spice bush

Caragana arborescens
Siberian peashrub

Cassia (zone specific)
Senna

Catylophus hartwegii
Catalyophus

Ceanothus spp. (many)
Wild lilac

Shrubs and Groundcovers:

Acacia (many)
Acacia

Agave (many)
Agave

Aloe (may)
Aloe

Alygone huegelii
Blue hibiscus

Aptenia cordifolia 'Red Apple'
Aptenia

Arbutus unedo
Strawberry tree

Arctostaphylos spp (many)
Manzanita

Artemesia (many)
Artemesia

Baccharis pilularis
Dwarf coyote bush

Baileya multiradica
Desert marigold

Bougainvillea (many)
Bougainvillea

Buddleia davidii
Butterfly bush

Cerastium tomentosum
Snow in summer

Cercis occidentalis
Western redbud

Chamelaucium uncinatum
Geraldton waxflower

Cistus (many)
Rockrose

Convulvus cneorum
Bush morning glory

Coprosma (most)
Coprosma

Cordia boissieri
Texas olive

Cordia parvifolia
Cordia

Coreopsis (many)
Coreopsis

Cotinus coggygia
Smoke tree

Cotoneaster (many)
Cotoneaster

Delosperma
Ice plant

Shrubs and Groundcovers cont.:

Dendromecon hartfordii Island bush poppy	Red hot poker
Dietes Fortnight lily	Lavatera assurgentifolia Tree mallow
Dodonea viscosa Hop bush	Lupinus arborea Lupine
Echium fastuosum Pride of Madera	Lantana (many) Lantana
Eleagnus (some) Eleagnus	Lavandula Lavender
Encelia farinosa Brittle brush	Mahonia (many)
Eriogonum spp. (many) Wild buckwheat	Melampodium leucanthum Blackfoot daisy
Escallonia spp (many) Escallonia	Mimulus aurantiacus Sticky monkey flower
Euphorbia (many)	Muhlenbergia rigens Deer grass
Euryops Euryops	Myrica californica Pacific wax myrtle
Feijoa sellowiana Pineapple guava	Myrsine africana African boxwood
Festuca ovina glauca Blue fescue	Nandina domestica Heavenly bamboo
Galliarda	Nolina longifolia Mexican grasstree
Galvezia speciosa Island bush snapdragon	Nolina parryi Nolina
Garrya elliptica Silktassel	Oenothera berlandieri Mexican evening primrose
Gelsemium sempervirens Carolina jessamine	Penstemon centranthifolius Scarlet bugler
Grevillea (most) Grevillea	Penstemon eatonii Firecracker penstemon
Helianthemum nummularium Sunrose	Perovskia 'Blue Spire' Russian sage
Heteromeles Toyon	Philadelphus lewisii Wild mock orange
Justicia californica Chupurosa	Pittosporum (many) Pittosporum
Kniphofia uvaria	Plumbago auriculata Plumbago

Prunus lyonii Catalina cherry	Thymus thyme
Punica granatum Pomegranate	Verbena bipinnatifida Verbena
Pyracantha Firethorn	Xylosma congestum Xylosma
Rhamnus californica Coffeeberry	Wisteria wisteria
Rhaphiolepis Pink lady	Zauschneria CA fuschia
Rhus integrifolia Lemonade berry	
Rhus ovata Sugar bush	
Ribes spp (many) Currant	
Romeneya coulteri Matillija poppy	
Rosa banksiae Lady banks rose	
Rosemarinus officianalis Rosemary	
Salvia (many) Sage	
Santolina chamaecyparissus Lavendar cotton	
Sedum (many) Stonecrop	
Simmondsia chinensis Jojoba	
Sollya heterophylla Australian bluebell creeper	
Styrax officianalis californicus CA storax	
Symphoricarpus albus Common snowberry	
Tagetes lemmonii	
Teucrium germander Germander	
Trichostema lanatum Wooly blue curls	

